

THE ORGANS AND ORGANISTS
of
ALL SOULS CHURCH
LANGHAM PLACE, LONDON

by

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THE ORGANS

All Souls Church was designed by the famous architect John Nash and at the time caused lively criticism in Parliament because of the unique design of the portico and steeple. The building was planned to serve as a pivot to connect Nash's new road, Regent Street, with the existing Portland Place. The church was built by the firm of Robert Sreater of Hackney and opened on the 25th November 1824. It was one of four district churches granted to the Parish of St. Marylebone and became a Parish Church in its own right in 1899 when the boundaries were reorganised.

The first organ, built by Messrs. J.C. Bishop in 1824, was installed in the west gallery in a handsome Spanish mahogany case designed by Nash and had gilded front speaking pipes. The cost of the organ and case was £700.

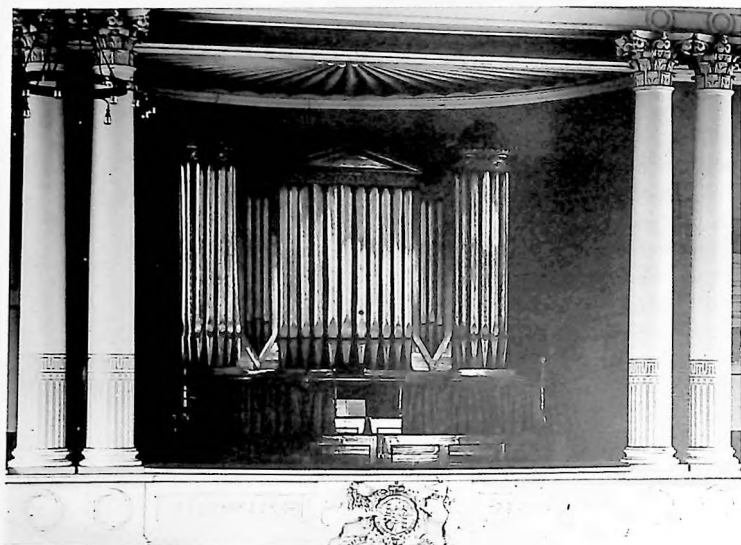
The specification was drawn up by James Bishop and submitted to the Marylebone Vestry at the same time as an identical one for a new organ in Christ Church, Stafford Street, which was also one of the new district churches being built for the Parish. Stafford Street was renamed Cosway Street in 1905.

The organ in Christ Church, the twin of that at All Souls except for the case design, was moved from the west gallery to the south chancel in 1875 and remained largely unaltered until 1975 when the church was closed. However, this organ was given a new lease of life when it was removed to the chapel of Highgate School in North London. It has been restored by the original builders, but with some additions to make it more useful for teaching and for playing music of different periods. The work was completed in 1987.



All Souls - 1897
(from a painting by H.E. Tidmarsh)

THE BISHOP ORGAN 1824 TO 1913



Specification by J. Bishop

to Build the Organs for the Churches in Langham Place and Stafford Street.

The Organs to be Long Octave from GG to F in alt with the GG# --- to have three Separate Rows of Keys Viz. Great Organ Choir Organ and Swell --- the Swell from C below middle C --- with German pedals up to C to have Eighteen notes, with a Separate Movement to Give the effect of pedal pipes on One of the Open Diapasons --- three Composition pedals to act on the Stops of the Great Organ the first to give the full Organ --- the Second all but the Trumpet --- the third to leave the Diapasons Only --- to contain the following Stops

Great Organ

1. Open Diapason all through	59
2. Open Diapason do do	59
3. Stopt Diapason do	59
4. Principal do	59
5. Twelfth do	59
6. Fifteenth do	59
7. Sexquialtra	] 3 Ranks 177
&	
8. Cornett	] 3 Ranks 177
9. Mixture	
10. Trumpet	59
11. Coupling Stop for pedals	
	767

Choir Organ

1. Stopt Diapason	59
2. Dulciana from Gam	48
3. Principal	59
4. Fifteenth	59
5. Flute	59
6. Cremona treble	30
7. Bassoon Bass	29
	343

Swell from C below Middle C

1. Open Diapason	42
2. Stopt Diapason	42
3. Principal	42
4. Trumpet	42
5. Hautboy	42
	210

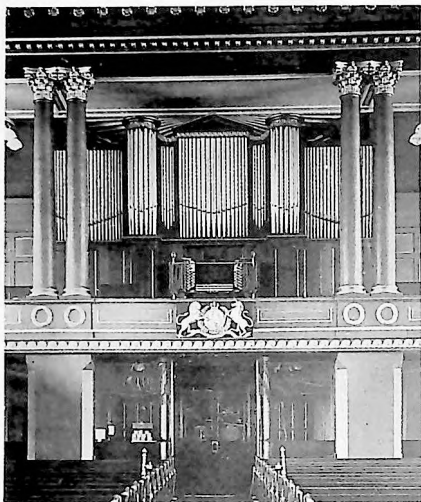
this Specification is in every Respect the Same as the Organ in Windham place with the Addition of the GG# on the Great and Choir Organs and the Composition pedals--- I presume it will not Contain more power nor Variety of Stops than will be found necessary to have a Compleat Organ --- but if confin'd within the Space at present Sett apart for them they will be Crowded and Lose much of their effect ---

The Organs to be built of the best well Season'd material and Superior workmanship --- with silent movements and Steady Wind --- to be Inclos'd in a Wainscoat or Mahogany Case with Gilt Speaking front and to be Completely erected in the Churches for the Sum of Seven Hundred pounds Each ---

The above Sum to Include Brass Rods and Damask Silk Curtains.

James Bishop

7 York Buildings, New Road.



The Hunter Organ 1913 - 1940

The Bishop organ survived with little alteration until 1913 when a few ranks of pipes were incorporated in a new instrument of three manuals and pedals built by the London firm of Alfred Hunter & Son, at a cost of £1,681. There were 46 speaking stops, two tremulants and 13 couplers giving 11 stops on the Great, 14 on the Swell, 13 on the Choir and 8 on the Pedals with a total of 2,922 pipes. The specification is given on page 16.

The Nash case was enlarged and extended and fitted with new gilded non-speaking display pipes and appeared much as it does today with the console, like the present Willis console, situated below the centre pipes.

Some changes were made in 1931 when the Choir 5-rank Mixture gave way to an Open Diapason and the then organist, Dr John Ivimey, requested a 'Pedal to Great' coupler to be fitted!



The Hunter Console

Henry Willis & Sons Ltd of London acquired the business of Alfred Hunter & Son in 1937 and took over the tuning and maintenance of the organ. When the church was damaged by enemy action in 1940 the instrument was dismantled and stored until after the war. It was then rebuilt in the restored church in 1951 and completely remodelled and revoiced on 'Willis' lines. Notable additions included a 32ft extension to the Trombone, a Tuba and Choir Mutations. A new rotatable electric three manual and pedal console was placed in the north chancel behind the choir stalls. There were now 55 speaking stops, 2 tremolos and 14 couplers giving an additional 2 stops on the Great, 7 on the Pedal and one more coupler, the total number of pipes being 3,066. The specification is given on page 17.



The 1951 Willis Console

The Willis organ was one of the first major post-war rebuilds and attracted considerable interest at the time, but was eclipsed some three years later by the advent of London's Royal Festival Hall organ.



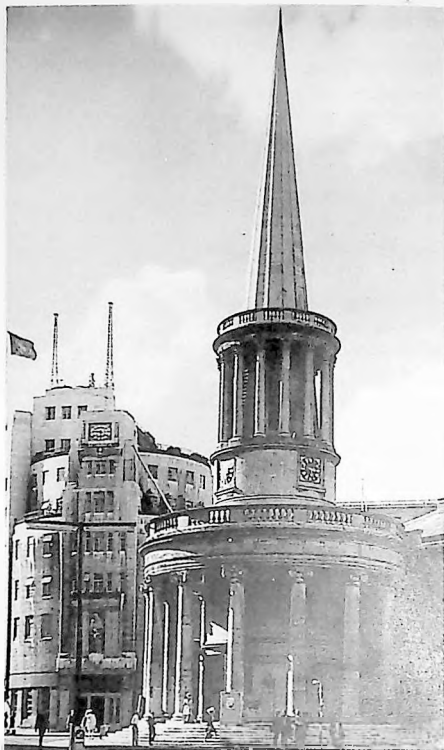
The East End 1951 - 1975 showing the Willis Console

In April 1975, the church was again closed, but this time by design. This was to enable an imaginative rebuilding scheme to take place, drawn up by the architect Robert Potter of Brandt Potter & Partners to provide a new complex beneath the nave of the church consisting of a spacious hall, refectory, kitchen, store rooms, a tape library, cloakroom facilities and a control room for the BBC who use the church most days to broadcast live the Daily Service, the longest-running radio programme in the world. The need to provide a new hall was made necessary by the sale of the Waldegrave Hall in Duke Street, which the Church had been kindly permitted to use by the Hall Trustees for over twenty-five years.

At the same time, the opportunity was taken to restructure the interior of the church to make it more suitable for the present day form of worship at All Souls, and to rebuild the organ.

The project was a triumph of prayer and planning by the church family under the inspired leadership of Michael Baughen (Vicar from 1970 to 1975; Rector from 1975 to 1982 and now Bishop of Chester) and with the whole-hearted support of Dr John Stout (Rector from 1950 to 1975 and now Rector Emeritus). The work was completed on time and the church re-opened free of debt on 2nd November 1976.

Harrison & Harrison Ltd, of Durham took over the tuning and maintenance of the organ in 1967 and were subsequently asked to rebuild the instrument. After twenty-five years of daily use, the mechanism, some of which was over sixty years old, needed thoroughly overhauling and renovating. A modern solid-state system to control the

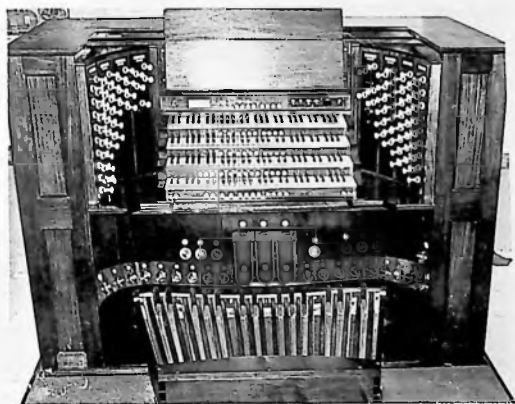


All Souls Church and Broadcasting House

stops was installed and the opportunity taken to bring the tonal scheme up-to-date. In consultation with Noel Tredinnick, the Director of Music, and the organ builders, the writer drew up the present scheme to provide the church with an instrument capable of carrying out its primary role of leading the singing of the very large congregations exceeding 1,000 at each Sunday service, for accompanying the choir and orchestra and to be a musically satisfying instrument for the performance of organ music of all periods.

During the rebuilding of the instrument, the internal layout was rearranged to improve the egress of sound from the Swell box. When Willis rebuilt the organ, the 32ft and 16ft Trombones and the Tuba were enclosed in the Choir box. Unfortunately this had meant increasing the size of the latter to such an extent that it virtually masked the Swell box which was immediately behind it. The Trombones and Tuba were therefore taken out of the Choir box, which was returned to its original size and repositioned, leaving room in front of the Swell organ for the new Positive division. The former Choir organ is now more suitably a most useful Solo division.

The church choir returned to the west gallery, a position it had occupied up to 1876, and the Willis console was renovated and moved into the gallery to enable the organist to be in close touch with the choir. The console retains its three keyboards, the new Positive division being on the lowest. The Solo division, formerly the Choir organ, is controlled by rocking tablets situated below the music desk to the right of the couplers (which were repositioned) and can be played on the Positive and/or Great keyboards as required. The console has its own completely independent solid state capture system.



The new 1976 Chancel Console

For the occasions when the choir sings in the chancel, often with the orchestra, and for recitals and BBC use, it was considered necessary also to have a console in the chancel. This has four manuals, is completely mobile and can be placed in the most advantageous position for the purpose required at the time.

The complete rebuilding of the organ in 1976, as part of the church building project, was a gift from Mrs Caroline Lynch of the U.S.A. in gratitude for her three children - Eddie, Virginia and Case.

The organ was re-opened by the world-famous organist Sir George Thalben-Ball, on the 20th January 1977. This was a particularly suitable choice as Sir George had for many years played the organ for the Daily Service broadcasts as part of his duties as adviser to the BBC Religious Broadcasting Department. The church magazine for 1940 records that he gave a recital on the Hunter organ on 12th April that year, one of the last recitals before the church was closed after a landmine exploded nearby on 8th December 1940 destroying much of the roof.

A much acclaimed record was made by Sir George during the week following the re-opening recital and included three of the items played on that occasion, one of them being the Reubke Sonata. This was broadcast by the BBC almost exactly ten years later as a tribute to him after his death on 18th January 1987 at the grand old age of 91. He had become a legend in his own lifetime.

Various tonal changes took place during the period 1977 to 1988 as the opportunity occurred. The Great and Positive Mixtures have been revised to give a warmer fuller tone more suited to the dry acoustics of the building. The Swell 1ft, which in 1967 had replaced a rather poor Sesquialtera, has been transposed to a Nineteenth and the following stops have been replaced with pipework of better quality:

- SWELL - Clarion: New Harrison & Harrison
- GREAT - Octave Quint: New Harrison & Harrison
- Stopped Diapason: Ex St. Paul's, Onslow Square
- SOLO - Wald Flute: Ex St. Paul's, Onslow Square

The 4ft Solo Octave Diapason, formerly an 8ft Open Diapason transposed in 1967 to brighten up this division when it was the Choir organ, has now been replaced by an 8ft Harmonic Flute also from the redundant organ of St. Paul's, Onslow Square, and restores to the organ a stop originally present in 1913! The Positive Krummhorn was found to be a difficult stop to keep in tune situated as it was away from the main Positive soundboard and it has been replaced by a 5-rank Grand Cornet mounted on its own soundboard immediately behind the display pipes in the lefthand part of the case.

A Cymbelstern was donated by the author. This was obtained from the well known West German organ firm of Aug. Lauckhuff of Weikersheim and installed by Harrisons. It has its own drawstop on the chancel console, the former duplicated Great to Pedal

stop knob below the Great stops having been conveniently utilised and there is also a reversible foot piston. However, on the gallery console, the cymbelstern can only be operated by a reversible foot piston.

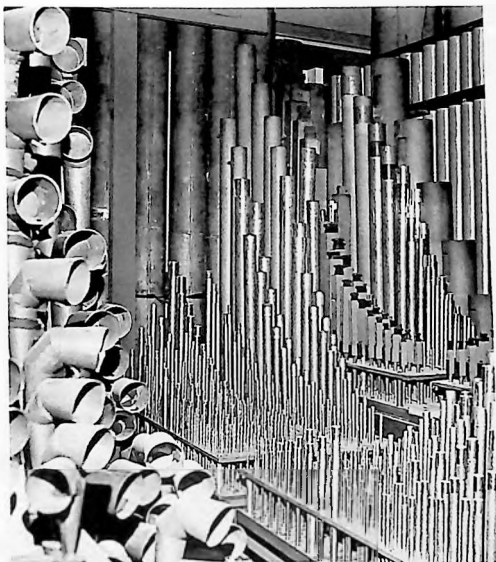
The story of the organ is completed with a short description of the characteristics of the various departments:-

The Swell and Great organs clearly show their English voicing. The Swell has a wealth of tone colours from mild strings, 8ft and 4ft flutes and a diapason chorus topped by a 3-rank Mixture. Many different 'Full Swell' effects can be

obtained based on either the 16ft Dulzian or the broad-toned Double Trumpet and completed by the new Clarion. The box is particularly effective in producing an impressive crescendo, the department now being able to speak directly into the church without obstruction.

The Great Diapason chorus, consisting mostly of Hunter pipework topped by Harrison's new Mixtures and the revoiced Willis reeds, provides the main body of sound for accompanying the congregation. The 16ft Contra Geigen is usefully available on the pedals as well as providing a double for the Great, which gives depth of tone without heaviness. Flutes at 8ft and 4ft pitches complete this department.

The new Positive division provides a contrast to the Great chorus and can also be added to the Great fluework at all levels to give a fuller and brighter sound as required. There is a delightful selection of flutes which can be combined to give many piquant sounds. The Sesquialtera can be used as a solo in combination with various flutes or in chorus and the 3-rank Scharf adds considerable brightness to the ensemble. This department is especially useful in providing tone colours for baroque and early music. The Grand Cornet is a full-bodied stop of five ranks from tenor G to top G. It is particularly useful for congregational accompaniment and combines well in solo or chorus use with



The Great Organ



The Pedal Trombones

the Great Posaunes which are also available on this manual, as well as the Solo Fanfare Trumpet, providing, in effect, a 'Bombarde' division.

The enclosed Solo organ has a French flavour, with colourful strings and reeds and a variety of flutes from 16ft to 1ft. The Nazard and Tierce are of wide scale and enable a Cornet Séparé to be produced as well as the other usual mutation combinations. The 8ft Corno di Bassetto and 8ft Regal combine to make a passable Krummhorn. The Regal with Tremulant simulates a Vox Humana. Both reeds are very effective as solo stops in chorus or in combination. The Solo organ is completed by two unenclosed 8ft reeds - a Tuba, positioned at the top centre behind the front

pipes and a Fanfare Trumpet placed horizontally above the Solo box. They are not designed to be added to the rest of the organ, which is complete in itself, but for solo use and as such are invaluable for leading the congregation and providing descants and fanfares when desired.

The 1951 Pedal organ looked impressive on paper but in fact relied heavily on the couplers to provide definition. Although, due to limitation of space, there is still some extension (but none on the manuals) the definition has been improved and the Pedal organ is now completely independent and able to provide a suitable bass for any manual combination. It has its own Diapason chorus from the 16ft metal Open Diapason to the 4-rank Mixture, flutes from 32ft to 2ft, and reeds varying in power and quality from the 32ft full length Contra Trombone to the 4ft Schalmey. In addition,

four of the manual 16ft basses are available on the pedal and the 16ft Great reed is playable at 16, 8 and 4 foot pitches.

The organ's history has been one of continued development and it is considered that the instrument as it now stands adequately fulfils the many demands made of it which, of course, was the aim of the 1976 reconstruction and now achieved.

The instrument has 73 speaking stops, a Cymbelstern, 3 Tremulants, 16 couplers and 4,262 pipes. The present specification follows those of the 1913 Hunter and 1951 Willis instruments, providing interesting comparisons.

It is hoped that the organ will continue to bring pleasure to all those who play or hear it in the years to come. Thanks are due to Messrs Harrison & Harrison for their artistry and workmanship and to the late Kenneth James and his successor, David Chapman, who have so well maintained the organ since 1967.

*"Praise Him with stringed instruments and organs.
Let everything that has breath, praise the Lord!"*

(from Psalm 150)



THE ORGAN BUILT BY ALFRED HUNTER & SON IN 1913

GREAT

1. Double Open Diapason	16
2. Large Open Diapason	8
3. Small Open Diapason	8
4. Stopped Diapason	8
5. Wald Flute	8
6. Dulciana	8
7. Principal	4
8. Hohl flute	4
9. Fifteenth	2
10. Mixture	III
11. Tromba	8
i. <i>Swell to Great</i>	
ii. <i>Choir to Great</i>	

CHOIR

12. Quintaten	16
13. Gamba	8
14. Dulciana	8
15. Unda Maris	8
16. Stopped Diapason	8
17. Harmonic flute	8
18. Harmonic Flute	4
19. Harmonic Piccolo	2
20. Mixture	V
21. Clarinet	8
22. Vox Humana	8
23. Orchestral Oboe	8
24. Tromba (Great)	8
iii. <i>Tremulant to 12-23</i>	
iv. <i>Octave</i>	
v. <i>Sub Octave</i>	
vi. <i>Unison Off</i>	
vii. <i>Swell to Choir</i>	

SWELL

25. Contra Viola	16
26. Open Diapason	8
27. Rohr Flute	8
28. Echo gamba	8
29. Voix Célestes	8
30. Salicional	8
31. Principal	4
32. Flauto Traverso	4
33. Flageolet	2
34. Mixture	III
35. Contra Fagotto	16
36. Horn	8
37. Oboe	8
38. Clarion	4
viii. <i>Tremulant to 25-34</i>	
ix. <i>Octave</i>	
x. <i>Sub Octave</i>	
xi. <i>Unison Off</i>	

PEDAL

39. Sub-Bass (from 42)	32
40. Open Diapason (Wood)	16
41. Violone	16
42. Bourdon	16
43. Lieblich Bourdon (20 pipes in Swell Box)	16
44. Octave (from 40)	8
45. Bass Flute (from 42)	8
46. Trombone	16
xii. <i>Great to Pedal</i>	
xiii. <i>Choir to Pedal</i>	
xiv. <i>Swell to Pedal</i>	

THE ORGAN REBUILT BY HENRY WILLIS & SONS LTD IN 1951

GREAT

1. Double Open Diapason	16 $\frac{1}{2}$
2. Open Diapason No.1	8
3. Open Diapason No.2	8
4. Open Diapason No.3	8
5. Wald Flute	8
6. Principal No.1	4
7. Principal No.2	4
8. Stopped Flute	4
9. Quartane (12,15)	II
10. Mixture (17,19,22)	III
11. Contra Tromba	16
12. Tromba	8
13. Clarion	4
i. <i>Swell to Great</i>	
ii. <i>Choir to Great</i>	

CHOIR

14. Quintaten	16
15. Open Diapason	8
16. Violoncello	8
17. Stopped Diapason	8
18. Dulciana	8
19. Unda Maris	8
20. Flûte Couverte	4
21. Nazard	2 $\frac{2}{3}$
22. Piccolo	2
23. Tierce	1 $\frac{3}{5}$
24. Corno di Bassetto	8
25. Flügel Horn	8
26. Tuba	8
iii. <i>Tremolo to 14-25</i>	
iv. <i>Octave</i>	
v. <i>Sub Octave</i>	
vi. <i>Unison Off</i>	
vii. <i>Swell to Choir</i>	
viii. <i>Great Reeds on Choir</i>	

SWELL

27. Open Diapason	8
28. Rohr Flöte	8
29. Aeoline	8
30. Voix Célestes	8
31. Fugara	4
32. Flauto Traverso	4
33. Flageolet	2
34. Sesquialtera (12,17)	II
35. Dulzian	16
36. Oboe	8
37. Mixture (15,19,22)	III
38. Waldhorn	16
39. Trumpet	8
40. Clarion	4
ix. <i>Tremolo to 27-36</i>	
x. <i>Octave</i>	
xi. <i>Sub Octave</i>	
xii. <i>Unison Off</i>	

PEDAL

41. Sub Bass (from 45)	32
42. Open Wood Bass	16
43. Open Diapason (Great)	16
44. Violon	16
45. Bourdon	16
46. Quintaten (Choir)	16
47. Octave Bass (from 42)	8
48. Flute (from 45)	8
49. Octave Flute (from 45)	4
50. Cornet (12,15,17)	III
51. Tromba (Great)	16
52. Dulzian (Swell)	16
53. Contra Trombone (from 54) (Enclosed in Choir Box)	32
54. Trombone (Enclosed in Choir Box)	16
55. Tuba (Choir)	8
xiii. <i>Great to Pedal</i>	
xiv. <i>Choir to Pedal</i>	
xv. <i>Swell to Pedal</i>	
xvi. <i>Great and Pedal Combinations Coupled</i>	

THE PRESENT SPECIFICATION OF THE ORGAN REBUILT BY HARRISON & HARRISON LTD IN 1976

GREAT

1. Contra Geigen	16
2. Open Diapason I	8
3. Open Diapason II	8
4. Stopped Diapason	8
5. Octave	4
6. Stopped Flute	4
7. Octave Quint	2 $\frac{2}{3}$
8. Super Octave	2
9. Mixture (19,22,26,29)	IV-V
10. Sharp Mixture (22,26,29,33)	IV
11. Contra Posaune	16
12. Posaune	8
13. Clarion	4
i. <i>Positive to Great</i>	
ii. <i>Swell to Great</i>	
iii. <i>Solo to Great</i>	

POSITIVE

14. Gedackt	8
15. Prinzipal	4
16. Koppelflöte	4
17. Octav	2
18. Blockflöte	2
19. Quintflöte	1 $\frac{1}{3}$
20. Sesquialtera (12,17)	II
21. Scharf (29,33,36)	III
22. Grand Cornet (T.G.)	V
23. Contra Posaune (Great)	16
24. Posaune (Great)	8
25. Clarion (Great)	4
26. Fanfare Trumpet (Solo)	8
iv. <i>Tremulant to 14-22</i>	
v. <i>Swell to Positive</i>	
vi. <i>Solo to Positive</i>	

SWELL

27. Open Diapason	8
28. Rohr Flute	8
29. Salicional	8
30. Vox Angelica (T.C.)	8
31. Principal	4
32. Spitz Flute	4
33. Fifteenth	2
34. Nineteenth	1 $\frac{1}{3}$
35. Mixture (15,19,22)	III
36. Dulcian	16
37. Oboe	8
38. Double Trumpet	16
39. Trumpet	8
40. Clarion	4
vii. <i>Tremulant to 27-34, 36-37</i>	
viii. <i>Octave</i>	
ix. <i>Sub Octave</i>	
x. <i>Unison Off</i>	

SOLO ORGAN

41. Quintaten	16
42. Wald Flute	8
43. Harmonic Flute	8
44. Violoncello	8
45. Viole Céleste (T.C.)	8
46. Flöte Couverte	4
47. Nazard	2 $\frac{2}{3}$
48. Open Flute	2
49. Tierce	1 $\frac{3}{5}$
50. Siffelöte	1
51. Regal	8
52. Corno di Bassetto	8
53. Tuba (Unenclosed)	8
54. Fanfare Trumpet (Unenclosed)	8
xi. <i>Tremulant to 41-52</i>	
xii. <i>Octave</i>	
xiii. <i>Sub Octave</i>	
xiv. <i>Unison Off</i>	

PEDAL

55. Sub Bass (<i>from 59</i>)	32	68. Trombone	16
56. Open Wood	16	69. Posaune (Great)	16
57. Open Diapason	16	70. Dulzian (Swell)	16
58. Geigen (Great)	16	71. Octave Posaune (<i>from 11</i>)	8
59. Bourdon	16	72. Clarion (<i>from 11</i>)	4
60. Quintaten (Solo)	16	73. Schalmey	4
61. Principal (<i>from 57</i>)	8	xv. <i>Great to Pedal</i>	
62. Flute (<i>from 59</i>)	8	xvi. <i>Positive to Pedal</i>	
63. Fifteenth (<i>from 57</i>)	4	xvii. <i>Swell to Pedal</i>	
64. Octave Flute (<i>from 59</i>)	4	xviii. <i>Solo to Pedal</i>	
65. Nachthorn	2	xix. <i>Great and Pedal</i>	
66. Mixture (19, 22, 26, 29)	IV	<i>Combinations Coupled</i>	
67. Contra Trombone	32	xx. <i>Cymbelstern</i>	

ACCESSORIES ON THE CHANCEL CONSOLE

(Four manuals and pedals)

8 general pistons.

8 pistons and a cancel to the Great organ.

8 pistons and a cancel to the Positive organ.

8 pistons and a cancel to the Swell organ.

8 pistons and a cancel to the Solo organ.

8 foot pistons and a cancel to the Pedal organ.

8 foot pistons and a cancel duplicating the Swell pistons.

1 general cancel piston.

Reversible pistons: i-iii, v, vi, xv-xviii.

Reversible foot pistons: 55, 67, 68; i-iii, xv, xx.

Full organ foot piston and indicator light.

General crescendo pedal with a digital indicator.

Balanced expression pedals to the Swell and Solo organs.

ACCESSORIES ON THE GALLERY CONSOLE

(Three manuals and pedals controlling all stops except numbers 58, 60, 70, 72)

7 general pistons.

7 pistons to the Great organ.

7 pistons to the Positive organ.

7 pistons to the Swell organ.

4 pistons to the Solo organ.

7 foot pistons to the Pedal organ.

7 foot pistons duplicating Swell pistons.

1 general cancel piston.

Reversible pistons: 68; i, ii, v, xv-xvii; Solo on Positive; Solo on Great.

Reversible foot pistons: 55, 67, 68; i, ii, xv; Solo on Great; Cymbelstern.

Rocking tablet: Great and Pedal Combinations Coupled.

Rocking tablet: Positive Off.

Transfer with indicator light: Solo on Great.

Transfer with indicator light: Solo on Positive.

Full organ foot piston and indicator light.

General crescendo pedal with an illuminated indicator light.

Balanced expression pedals to the Swell and Solo organs.

All departmental and general pistons are independent and adjustable by a setter piston, one to each console.

Warning lights on each console for West Door, Vestry, Telephone and BBC Transmissions.

Manual Compass: CC to C (61 notes)

Pedal Compass: CCC to G (32 notes)

Electro-pneumatic and electric actions, a solid-state system being used for the combination and coupler actions.

The blowing plant and humidifier are by Messrs Watkins and Watson Ltd.

MIXTURE COMPOSITIONS - 1988

Pedal Mixture	<i>IV ranks</i>	19	22	26	29	throughout
Great Mixture	<i>IV-V ranks</i>					
CC			19	22	26	29
Tenor c		15	19	22	26	22
Middle c		15	19	22	22	12
Treble c		15	19	15	8	12
Top c [#]		15	12	8	5	15
Great Sharp Mixture	<i>IV ranks</i>					
CC		22	26	29	33	
Tenor c		22	26	29	19	
Middle c		22	26	15	19	
Middle g [#]		22	19	15	19	
Treble f		8	19	15	12	
Top c [#]		8	15	12	15	
Swell Mixture	<i>III ranks</i>					
CC		15	19	22		
Top c [#]		12	15	15		
Positive Scharf	<i>III ranks</i>					
CC		29	33	36		
Bottom g [#]		29	33	26		
Tenor e		29	22	26		
Middle c		19	22	26		
Middle g [#]		19	22	15		
Treble f		19	12	15		
Top c [#]		15	12	15		
Positive Sesquialtera	<i>II ranks</i>	12	17			throughout
Positive Grand Cornet	<i>V ranks</i>					
Tenor G to Top G		1	8	12	15	17 throughout

THE ORGANISTS

The first organist was William Ashton Neild and the first Rector was John Hume Spry. Mr Neild was appointed by the Marylebone Vestry on 15th May 1824 following a ballot, when he was elected by a clear majority over the other candidates. He was paid a salary of £40 per annum. The Vestry appointed George Burford to pump the organ bellows and he was paid £5 a year by the organist.

The year 1832 was a time of economic difficulties and among various economy measures, the Vestry reduced the salary of all organists in the Parish under their control. The Vestry minutes of that period make fascinating reading, some of the organists not taking at all kindly to their reduction in salary! Neild protested, but agreed to stay and in fact remained organist for another 26 years.

The music of the church developed slowly and the first mention of a choir was not until 1842, when it was situated in the west gallery. The Vestry notes of the time state that after long anthems a jar of ale would be consumed by the choir!

"Mr Neild had been Organist at All Souls since its consecration. In May 1851 he obtained a Deputy to act for him and in the December following, the Vestry wrote to enquire when he intended to resume his duties. At their meeting on 3rd January the Board was told that he would start again the next day but Mr Baring (the then Rector) intervened to request that the Deputy, Mr Stone, be allowed to continue at the pleasure of the Board, who acceded.

The peculiar arrangement whereby Mr Neild was still officially the Organist but the duties performed by a Deputy continued until the end of 1858 when the Vestry, discovering that Mr Neild was permanently residing in the country and was prevented by physical infirmity from attending any of the services, declared the post to be vacant and advertised for a replacement. Six of the candidates were selected to perform on the All Souls organ to enable the Vestry to make its final choice. They were each allowed one hour's practice on the day before the competition and were required to play the 100th psalm, Te Deum and a ten minute voluntary of their own choosing. In the resulting ballot Charles Kelly and a Mrs Wilmore tied with 49 votes each. At the second ballot, Mr Kelly was the winner. At the same meeting, the Vestry received a petition from Mr Neild asking to be reinstated, as they had reached a decision without allowing him a hearing. The Board subsequently decided that the system whereby Deputies played for services was unsatisfactory, especially as some of them had done so without the Vestry's sanction and, as the Rector declined to reveal what agreement he had made with Mr Neild, the Board felt it had no option but to uphold its decision. Neild was granted a quarter's salary instead of notice." (All Souls - A History by Raymond Luker.)

Mr Kelly was elected on 8th January 1859 but felt compelled to resign after only seven

years in the post because he was living outside London and wrote to the Vestry to this effect on 18th May 1865.

Miss Emma Bloomer was one of twenty-three candidates considered by the Vestry on 6th June 1865. These were reduced to six (three men and three women) who were required to play in the Vestry's presence. At the ballot on 15th June, Miss Bloomer secured 43 votes and a Miss Manwell 22 and then 52 and 26 respectively at the final ballot. Miss Bloomer took up her duties on 25th June.

In 1873 all six St. Marylebone organists protested to the Vestry that their salaries were lower than those in neighbouring Parishes and in February that year each was allowed £5 to pay for their blowers. Bishop & Sons put up their price for tuning to £7 per annum in January 1874 and the Vestry continued to pay this until the churches became independent of the Vestry in 1899.

In 1876 the choir moved to newly installed mahogany pews in the chancel, completely out of touch with the organist and where the choir members could presumably no longer enjoy their refreshment during a service!

It is not known exactly when Miss Bloomer relinquished the post of organist and the first reference to her successor was in the Annual Report of 31st December 1898 where Mr C.I. Clapperton was listed as organist. The report stated that he had recently succeeded Miss Bloomer and had greatly improved the musical part of the services. The report for 1908 recorded that Mr Clapperton would be leaving in the autumn of 1909 as he could no longer afford to live in central London. Some things have not changed today! Mr Clapperton then took up the post of organist at Christ Church, Surbiton.

Alfred Harris was the next organist and was soon involved in drawing up the specification of the new organ in consultation with the builders, Alfred Hunter & Son, and Sir Frederick Bridge the then Organist of Westminster Abbey. The Rector, Francis Scott Webster, was the first incumbent to be appointed a Prebendary of St. Paul's Cathedral, a position held in recent times by Michael Baughen and the present Rector, Richard Bewes. He commented on the new organ "There is a richness and variety in the accompaniment to our singing which was impossible before... there is a massiveness and simplicity which greatly improves the appearance of the West Gallery."

The music for the services reached a high standard under Mr Harris's direction and he was also responsible for the music during the church's centenary celebrations, which took place during the incumbency of the Revd Arthur Buxton. The church had been specially restored and redecorated for the occasion at a cost of £4,000 and caused much comment in the local and national press as far afield as the Sunderland Echo.

Alfred Harris continued as organist until 1933 when the Westminster Record of 17th June reported his collapse at the console the previous Sunday during the singing of one of the hymns at the Morning Service. He died two hours later, at the age of 61 years. His place at the console had been immediately filled and the congregation did not



Herrick Bunney



Harold Flook



John Stott

realise the seriousness of his breakdown until the vicar's announcement at the Evening Service.

John Ivimey succeeded Alfred Harris. He was a Doctor of Music of Oxford University as well as holding the diplomas of FRCO and ARCM. The music lists of the period show that an anthem was sung every Sunday. Composers included Bach, Purcell, Wood, Parry, Mozart, Sibelius, Stainer, Sullivan, Wesley and Dr Ivimey himself. In a speech at the dinner of the Musicians' Club in January 1938, Dr Ivimey made a plea for noise control particularly highlighting noise in cities caused by sports cars, barking dogs, street shouting, loud-speakers, pneumatic drills and street musicians! He commented that it seemed a terrible irony that music, which was primarily meant to soothe us, should now be one of our chief tormentors! He retired in December 1938 and gratitude was expressed to him for his music and his maintaining the congregational singing, which even in those days was such an important feature of the services.

Harold Earnshaw Smith, the Rector at the time, appointed Herrick Bunney to be the new Organist. Mr Bunney came from a similar position at St. Paul's, Onslow Square, London, and it is a happy coincidence that three ranks of pipes from the organ of that church have recently been installed in the All Souls instrument. Herrick Bunney had started a Choral Society and was developing the music of the church when World War II broke out and he was called up for war service.

It was in the autumn of 1938 that Harold Flook, later to become senior science master at University College School, Hampstead, came to All Souls to assist his friend Herrick Bunney, thus commencing an association with the church that lasted more than fifty years. Tribute was paid to him by Dr John Stott at the evening service on 25th September 1988, for all he had done for the music of the church over such an exceptionally long



Frederick Geoghegan



James Lockhart



Colin Goulden

period of time.

During the war service of Mr Bunney, Arnold Goldsbrough, later to become a well known recitalist, followed by Harold Flook, were the acting Organists. It was during this period that All Souls was temporarily exiled to the nearby church of St. Peter's, Vere Street, formerly the Marylebone Chapel and later to become a Chapel-of-Ease attached to All Souls. It is now the headquarters of the London Institute for Contemporary Christianity after again providing a home for the All Souls congregation during the 1975/6 reconstruction.

At the end of the war it was announced that Herrick Bunney had been appointed Organist of St. Giles Cathedral, Edinburgh, a position he still holds today. Harold Flook became the official organist until a permanent appointment was made. It was in 1945 that John Stott, a brilliant Cambridge ordinand, became a curate at All Souls, commencing a distinguished ministry which soon gained him international recognition. He was installed as Rector in September 1950. In October 1946, the Parochial Church Council appointed Frederick Geoghegan to be the new Organist of All Souls and St. Peter's, Vere Street and it was he, who in consultation with Herrick Bunney and Henry Willis & Sons Ltd, planned the rebuilding and enlargement of the organ for the restored church, which was re-opened on 27th April 1951. The following year saw the establishment of two choirs - boys and men for the Morning Service and ladies and men for the Evening Service.

Mr Geoghegan left in April 1953 and took up the post of Organist of Calgary Cathedral, Alberta, Canada. He was succeeded by James Lockhart, who for three years had been assistant to Herrick Bunney at St. Giles Cathedral. Shortly after his appointment, Mr Lockhart invited the author to play for the well-attended lunch hour services, leading to his appointment as an Honorary



Magnus Black



Robin Sheldon



John Fear

Assistant Organist in May 1955. Thus began an association culminating in the author's appointment as Curator Organist in January 1988.

Soon after his arrival at All Souls, James Lockhart won the premier award for organ-playing at the Royal College of Music. Although Organist for only a short period, Mr Lockhart continued the work of maintaining and improving the standard and repertoire of the two choirs and also re-formed the All Souls Festival Choir. He also arranged for special organ recitals to mark the Coronation of Queen Elizabeth II. The first of these was by the celebrated French organist, Marcel Dupré. After a period as an apprentice conductor with the Yorkshire Symphony Orchestra, James Lockhart worked in various musical posts in Germany, America and Wales and is now a well-known conductor, accompanist and Head of Opera at the Royal College of Music.

Magnus Black, who was Organ Scholar at Exeter College, Oxford, where he gained the BMus and FRCO, took over the post of Organist at All Souls in August 1954. An especially notable event for which he conducted the choir, was a visit of Her Majesty Queen Elizabeth The Queen Mother to a service of Carols by Candlelight for the Royal College of Nursing. Following teaching posts at Westminster Abbey Choir School and a Preparatory School in Kensington, Magnus Black was appointed Organist at the imposing Parish Church in Doncaster which houses the famous five manual Schulze organ. He still holds the position today.

He was succeeded in January 1956 by Robin Sheldon who was educated at Charterhouse School and obtained an honours degree in music at Trinity College, Cambridge, and gained his FRCO in 1958. During his term of office, his work with both choirs was especially noteworthy. Mr Sheldon resigned in July 1958 to become Assistant Organist and a Music Master at Eton College and



Clark Bedford



David Nunn



Michael Baughen

Organist of Windsor Parish Church. Various teaching and organist posts followed, including that of Director of Music at Lancing College from 1974 to 1976. He is still actively involved in church music, becoming the first Director of the Music in Worship Trust in 1984.

John Fear took over in November 1958 whilst holding the position of Music Master at Tottenham Grammar School in North London. He was educated at Exmouth Grammar School and St. Luke's College, Exeter. After four years as Music Master at Harwich High School, he went to Keble College, Oxford, where he graduated in music and obtained the FRCO early in 1958. Mr Fear was Organist for seven and a half years until July, 1965. His organ-playing and the three annual Carols by Candlelight services, attended by over 2,500 people each year, were the highlights of this period. He now lives in retirement in Devon and is Organist of Budleigh Salterton Parish Church.

On one of his visits to America, John Stott had met Clark Bedford at Calvary Baptist Church, New York, where he was Organist, and invited him to succeed John Fear. Clark Bedford was a graduate of the University of Michigan where he had studied the organ with Marilyn Mason, the eminent concert organist and Professor of Organ at the University who herself was to play at a Celebrity Organ Concert at All Souls in February 1985.

From March 1970, David Nunn was the organist for the Family Service at St. Peter's, Vere Street and in September 1971 when this service was combined with the All Souls Morning Service, Mr Nunn became an All Souls Honorary Assistant Organist, a position he still holds today. He is Music Master at Ealing College in West London.

In January 1978, Michael Baughen was appointed to the specially created position of vicar, with John Stott remaining as Rector but relinquishing the day-to-day running of the church.



Noël Tredinnick



Gerard Brooks



Richard Bewes

During Clark Bedford's time it became increasingly difficult to recruit boy choristers in the West End of London and the adult evening choir took over the leading of the worship at both Sunday services. A noteworthy innovation was the introduction of services with oratorios several times a year, with an augmented choir accompanied by an orchestra, most of the members being professional musicians recruited especially for the occasion.

In July 1971, after six years as Organist, Clark Bedford decided to seek pastures new and was appointed Assistant Chorus Master to the Welsh National Opera. He and his wife and family were later to return to America where they still live. Mr Bedford is the founder and present conductor of the North Hills Chamber Singers in Pittsburgh and is much in demand as a solo pianist and accompanist to professional singers.

It was to be a year before the next organist was appointed and Harold Flook, David Nunn and the writer were joint acting organists, with Alan Davies as choirmaster for the evening services.

Noël Tredinnick became Organist in July 1972 and Director of Music in 1975. He was born in South London in 1949 and was a boy chorister at Southwark Cathedral. Mr Tredinnick studied at the Guildhall School of Music where he is now on the academic board and he pursued his organ studies with the celebrated teacher and recitalist Nicholas Danby. Encouraged by Michael Baughen, he founded and developed the now 70-strong All Souls Orchestra which regularly plays for services as well as for special musical events and oratorios in the church and for other christian musical events throughout the country and on radio and television. Noël Tredinnick was recently invited by the Archbishop of Canterbury to join his commission on church music.

Michael Baughen became Rector in 1975 and John Stott Rector Emeritus. The next two years were taken up with the reconstruction of the church

interior, which included the rebuilding of the organ by Harrison & Harrison of Durham. Following the re-opening recital in January 1977 by Sir George Thalben-Ball, the author ran a series of recitals and concerts up to 1987 when the church commenced a restoration programme for the exterior of the building. The recitalists included former organists, commencing with Herrick Bunney, and most of today's leading British organists as well as some from abroad.

In order to give Noël Tredinnick more time to pursue his increasing commitments as a conductor, editor and musical arranger, Gerard Brooks, who first came to All Souls in October 1980 to play in one of the organ recital series, was appointed Associate Director of Music in September 1987. Mr Brooks was Organ Scholar at Lincoln College, Oxford, in 1976 and continued his studies at the Strasbourg Conservatoire where he gained the Premier Prix Diplôme Supérieur (Organ). In 1983 he was awarded a travelling scholarship by the Royal College of Organists after obtaining the Fellowship.

The present Rector, Prebendary Richard Bewes, succeeded Michael Baughen in 1983 and all the musicians involved in the varied musical life of the church are grateful to him for his continued support and encouragement.



THE ORGANISTS

1824-1858	WILLIAM NEILD
1859-1865	CHARLES KELLY
1865-1898	MISS EMMA BLOOMER
1898-1909	C.I. CLAPPERTON
1909-1933	ALFRED HARRIS
1933-1938	DR JOHN IVIMEY
1939-1945	HERRICK BUNNEY
1940-1941	ARNOLD GOLDSBROUGH *
1942-1945	HAROLD FLOOK *
1945-1946	HAROLD FLOOK
1946-1953	FREDERICK GEOGHEGAN
1953-1954	JAMES LOCKHART
1954-1955	MAGNUS BLACK
1956-1958	ROBIN SHELDON
1958-1965	JOHN FEAR
1965-1971	CLARK BEDFORD
1971-1972	[HAROLD FLOOK **
	[COLIN GOULDEN **
	[DAVID NUNN **
1972-	NOËL TREDINNICK

* *Acting Organists during the war service of Herrick Bunney*

** *Assistant Organists and Joint Acting Organists during the interregnum*

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